

## SUMMARY OF ARTICLE

*Stanisław Cichowicz*

The Sartre Problem

According to testimony by Simone de Beauvoir, the wife of J. P. Sartre, the French philosopher was fascinated by Objects from the very outset of his interests; this is the reason why he fell under the spell of the slogan *Zu den Sachen selbst*, repeated constantly during the 1930s by German phenomenologists. Delighting in the writings of E. Husserl, the young Sartre rapidly learned from his master how to refer to phenomena that astonish human consciousness. The first examples of phenomenological explorations are found in the early texts of the Parisian philosopher, such as *The Fundamental Idea of Husserl's Phenomenology and Imaginaire*.

*Teresa Grzybkowska*

*Finis Poloniae and The 1905 Revolution* by Jacek Malczewski or a Confession of Love?

Jacek Malczewski is one of the most outstanding painters from the turn of the nineteenth century. Since he left his canvases untitled, some of them have different titles, a feature which was associated with the interpretation of a given work. The author is aware of her own doubts as regards the interpretation of mythological and symbolical paintings, which oscillates between patriotic and personal mythology. She also suggests that the canvas *The 1905 Revolution*, heretofore interpreted politically, could be described as the *Apotheosis of the Artist and His Muses*. Mythology, which in the case of Malczewski played a fundamental role, once again proved to be the inspiration of his art. The myth permitted the artist to view life as poetry, in which he too participates.

*Witold Dobrowolski*

The Malczewski Mythology

This text was conceived a speech given during a promotion of the album *Świat obrazów Jacka Malczewskiego* (The World of Paintings by Jacek Malczewski) by Teresa Grzybkowska. In a presentation of the canvases by Malczewski, Dobrowolski indicates, i. a. patriotic-Romantic, folklore and folk motifs (following the example of K. Wyka); he also emphasises the important fact that Prof. T. Grzybkowska drew attention to the Greek myths, which in the works by Malczewski often function under local disguise (Orpheus and Eurydice, Pythia and Nike). No other scholar has devoted so much attention to the role of the sub-consciousness and the impulses, fully unaware or intentionally stifled, which steered the imagination of the artist.

*Maria Janion*

The Pond in Wielgie, or Between Laughter and Death

Prof. Janion derives the symbolic paintings by Jacek Malczewski from his youthful confession to a "wish to paint differently than the old masters, a wish to paint reality". This desire is expressed in domestic forms contrasted to Western ones. Malczewski resorted to folklore, albeit the latter is not treated as a pretext—we are dealing with integral products of the imagination, a cohesive creation of fantasy in daily life. Janion compares such an approach to folklore with the way in which it was treated in *Klechdy Polskie* (Polish Folk Tales) by the excellent poet B. Leśmian. Its outcome is not ascribed actual being, but treated as contact between the individual and the world. Folk qualities are enhanced with an element of irony, existential experience. The canvases by Malczewski also introduce a category of Romantic aesthetics—artistic irony. The painter started with figures borrowed from Slavonic folklore, subsequently supplanted by Greek motifs. In both cases, Malczewski and Leśmian combined laughter and death, a demonic and an ironic aura.

*Zygmunt Kubiak*

The Hellenism of Jacek Malczewski

This consecutive opinion concerning Jacek Malczewski is voiced by an acclaimed expert on antiquity. Poetry is closer to philosophy than to history, and speaks about things which could occur on the level of probability or necessity. The author ponders on the reception of Malczewski's canvases (which resorted to motifs and figures from the Greek world: harpies, chimeras and Orpheus) by ancient Greeks. In conclusion, he claims that, paradoxically, the greatest difficulties would occur with the understanding and "deciphering" of the Greek motifs.

*Tomasz Żukowski*

*May I be Consumed by Fire Like a Wood Shaving Ablaze in the Breath of the Night. The Occupation-era Experiencing of the World in the Poetry of K. K. Baczyński*

Poems by Baczyński are treated as a record of inner experience, organised around two images: the archetypal plenitude and its distorted

contradiction, which paradoxically becomes the lot of the warrior struggling for the national cause. This fullness is closely connected with the gift of poetry, and is expressed in mythical landscapes. The rejection of Arcadian images, visible in the Baczyński poems, is caused by progressing self-cognition, in which the armed deed reveals its dual, ironic nature. A battle undertaken in the name of defending the idea of the fullness of humanity turns into its contradiction. The place of Arcadia is assumed by the Inferno. Enclosure in exit-less space, the futility of grace, and apocalyptically deformed bodies are signs of squandering the image of perfection and ensuing self-hatred. In this context, death loses the dimension of the gateway of transcendence, and can become mere nullity which frees from suffering.

*Lech Sokół*

Henrik Ibsen—a Personal Myth

The works of Ibsen are universally and unambiguously associated with common sense and realism, an attachment to the concrete and the detail, the emancipation of women, a struggle for the sake of truth in individual and collective life, as well as religious and political liberalism. The author of the article shows how those conceptions concerning Ibsen as a writer remain incomplete and, to a considerable degree, false. By applying the term "personal myth" (only partially concurrent with conceptions expounded by psychoanalysts), the author is interested in the experiences and mythical places which possess essential significance for Ibsen: imagery, which accompanied him, motifs of his thought and works, and, finally, moments of illumination in contact with nature and art.

The departure for Italy exerted a foremost impact on the intellectual development of Ibsen. This contact granted the arrival from the distant northern province profound liberation from the traumatic aspects of Norwegian experiences as well as spiritual enlightenment, and rendered possible a transition to a prominently different phase of creativity.

*Dariusz Czaja*

Tuscany. Three Journeys

The author proposes a detailed characteristic of three descriptions of journeys to Tuscany made by Pavel Muratov, David Herbert Lawrence and Albert Camus. Emphasis is placed on the similarity and differences of perception in texts representing different genres. Reflections on Tuscany are situated within the Arcadian myth of Italy, which has a long European tradition. The author demonstrates its steadfastness in descriptions by Muratov and Lawrence, and partial destruction performed in the remarks by Camus. The closing part of the study considers the possible existence of a myth of Tuscany as a "realised Paradise", a land of aesthetic and existential harmony, within contemporary culture and reflections marked by wartime trauma.

*Marzena Gierga*

Syracuse—The Town of Great Women (Part I)

Syracuse is a town created by deities, saints, historians, travellers, apologists, theologians, photographers, and, primarily, its own residents. It comprises a phenomenon located above a division into an urban and social subsystem, an area of eloquent meanings, a space for the realisation of concrete and specifically identical attitudes.

The metaphorical, mystic-symbolic space of Syracuse is that of three women. This is the birthplace of Artemis, the refuge and site of the eternal rest of Arethusa, and the town of the birth, life and martyrdom of Lucia. By demonstrating the constant presence of the patron in the life of the city, which provokes assorted forms of group imagery, a process of rendering space mythical, and a creation of a world of values shared by its residents, Syracuse gains new meaning. It appears as a town of light, a land of purity, saintliness and glory, a city of luminescence and joy. Its topography is superimposed upon that of its inhabitants, and vice versa, while observed behaviour is granted a double meaning, and comprises an example of the observation of a distinguished place, but also of a transformation of a myth into a ritual, frequently without social awareness. Its outcome assumes the form of the specific dramaturgy of the everyday life of the population of Syracuse, whose sense of existence is restricted to an encounter with the three patrons, advocates, guides and friends, a fact which entitled the author to describe it as "the town of great women". The presented cult of St. Lucia is more of a cult of her image than the worship of a saint, while a version of the hagiographic legend becomes a reference to a myth. That what, at first glance, appears to be contradictory, is encountered on the ethical level of a symbolic structure. By referring to an analysis of the fundamental structure of those transmissions,

with different contents but similar form and meaning, the author demonstrates the symbolic continuum of elements characterising Syracuse across the ages. The point of departure for such journeys was the ascertainment of the "strangeness" of this place, disclosed by the omnipresent cult of St. Lucia and her pagan companions in assorted aspects of culture. Their outcome assumed the form of a co-existence of the literary-metaphorical topos of Syracuse and its real, magical-ritual counterpart.

*Jerzy Wojciechowski*

The Sketchbook of Jan Potocki from His Journey to the Moroccan Empire

Count Jan Potocki (1761-1815) was a man of many talents, endowed with extraordinary intellectual temperament, and a highly original erudite. Although associated primarily with the excellent novel *The Saragossa Manuscript* (written originally in French), it seems worth remembering that the legacy of this researcher and traveller contains notes and drawings from his journeys. The author discusses a heretofore unpublished sketchbook dating from a journey to Morocco, made in 1791. The original is to be found in the Illustrations Room of the Warsaw University Library.

*Marta Miskowicz*

Kano. Dreadful Heat, Exhaustion and Dust

The author invites the reader to visit the Nigerian town of Kano; the Berbers claim that it is one of the three towns in Africa (next to Fez and Cairo) about which it could be said that "there is nothing in the world that could not be found here". Historical information is accompanied by the impressions and emotions of the author, which become part of her "private mythology", and reveal a strange, magical, alien but, at the same time, curiously attractive town.

*Jarosław Jot-Drużycki*

The Town, its Curiosities and their Collectors

This essay examines the urban Tourist, whom the author calls "a collector of town Sehenswürdigkeiten" (German: things worth seeing, curiosities), and his peculiar manner of viewing the world via possessions. Drużycki cites the words of Edgar Morin: "The purchase of a few symbolic objects, known as souvenirs, such as miniature towers of Pisa [...], an ashtray [...] enables him [the tourist] to magically possess Spain or Italy". The object of the collection is the nostalgic "ambience of a city", produced for tourist purposes; hence, an important role is played by the "mystic, cult town", which emerged in "high" or popular culture, a town "for a fleeting moment", a destination of contemporary peregrinations.

*Slawomir Sikora*

In Lisbon as in a Village

Images of the town in the film *Lisbon Story* by Wim Wenders do not depict the titular town as an ordinary, conventional tourist site. It would be difficult to find picturesque vistas or places associated with the city's history (churches, castles, monuments). The director creates an individualised vision of an archaic lane, a "village", one of whose sources might be the works of Fernando Pessoa. An even more important cause of such an operation could be an attempt to portray Lisbon as mythical, paradisiacal city, where time stands still, a town "withdrawn" in time. The author presents examples testifying to "archaisation" (both of Lisbon and Portugal), and although its justification could be sought in a journey into "the history of the cinema" (the film was made upon its hundredth anniversary), an even more significant pretext would be the allochronic discourse about the other ("anthropology is a science of other men in another time"), and its distance both in space and time, which, according to J. Fabian (*Time and the Other*), is universal in anthropological description (although, evidently, not only). The author claims that by creating the image of Lisbon-Eden, Wenders conceives a nostalgic town of "our" childhood, a village, a paradox of a place that one would not so much want to visit as to return to. An integral part of the article is also a discussion on the connection between sound and image in the examined film.

*Jan Gondowicz*

Cartography and Certain Writers

Old maps have something in common with recorded hallucination. The author indicates the connections between literature and journeys, and suggests that a study on *Cartography and Certain Authors* still remains unwritten. The perspective of this sketch should favour books, whose plot is composed of the journey. The author mentions several examples that could act as milestones in this endeavour; unfortunately, the only Polish author would be Jan Potocki, with his *The Saragossa Manuscript*.

*Marek Oziewicz (Part I)*

What's so to be Found in Wardrobe? Parallel Worlds of C. S. Lewis's *Chronicles of Narnia*

The author attempts to analyse parallel worlds described by Lewis in his *Chronicles of Narnia* and focuses particularly on the issue of passage from one world to another. Having initially classified "other realities" of the *Chronicles* into secondary and parallel worlds, the author concentrates on their status and characteristic features of their spatiotemporality. Attention is then drawn to magic places in which parallel realities overlap or cohere which broad background allows to examine the mechanics of the characters' passages from one world to another. This done in the light of Eastern (and partly medieval) theory of the elements: space, air, fire, water and earth.

In the main part of his work, the author proposes a classification of all instances of passage between different worlds present in the *Chronicles* into four categories: direct volitional, indirect volitional, direct nonvolitional and indirect nonvolitional. The division between volitional and nonvolitional passages is constructed upon the feelings which present themselves to the characters during the procedure of passage, whereas the division between direct and indirect ones—upon mutual relationship of the worlds between which the passage takes place. Drawing on examples from the *Chronicles*, the author endeavours to substantiate his thesis applying in his analysis the technique of gradation of sensory impressions.

*Krystian Lupa*

Mythical Places and Journeys

We publish two fragments from a diary by Krystian Lupa, the acclaimed theatrical director. Both texts are connected with journeys: the first refers to travelling to a place connected with childhood, as well as the oneiros-like journey; the second is a reflection predominantly on space and travelling in *Stalker*, the film by Andrei Tarkovsky.

*Grzegorz Graff*

Miracles of Poland—Mythical Space, Mythical History

*Miracles of Poland* is the title of more than ten volumes in a popular series about Polish historical and geographical lands and famous towns. The series was published in the inter-war period and written by renowned and highly regarded authors, who in a colourful and light manner described the past, national heroic deeds, and ethnographic and geographical curiosities. In this unique panopticon, the attention of the anthropologist is drawn to the frequent abuse of nature and history, envisaged in a mythical manner. The varied group of symbols, stereotypes and romantic myths contained in the analysed texts compels to justify a truth fundamental for Polish history—the existence of a certain territory ascribed and offered by nature to the Poles, who only here can live happily and prosperously. The presented article is an attempt at outlining the area of cultural memory in which the texts of the discussed series could come into being.

*Maciej J. Dudziak*

The Ethnographies of Bruno Schulz. An Attempted Anthropological Interpretation of *The Crocodile Street* as an Analysis of the Town

The author attempts to treat the belles lettres as a source of ethnographic knowledge; with this purpose in mind, he analyses *The Crocodile Street*, a novel by Bruno Schulz. Dudziak performs a formal operation intent on spanning a bridge between the belles lettres and scientific literature, in an attempt at seeking arguments which would remain in formal agreement with the principles of interpretative anthropology proposed by Clifford Geertz. In doing so, the author postulates that the source of ethnographic knowledge (in this case, the Schulz novel) does not necessarily have to become the material of an analysis, which, after having rejected its literary nature as the "product of the writer's imagination", becomes "useful" for ethnographic analysis/interpretation; already in itself, this source offers a *sui generis* ready anthropological interpretation, rendered more profound by means of additional cultural reflection. In this manner, by making loose reference to the textualism of James Clifford, the author opts for granting ethnography the privilege of a possible conscious participation in literature as such.

*Albert Bajburin*

Semiotics Aspects of the Functioning of Objects

The article discusses—in the form of general theses—select problems concerning the pragmatic of objects in archaic and traditional society. The author accentuates the fact that man is constantly engaged in defining the semiotic status of the objects surrounding him. This attitude discloses itself in particular in commonly held conceptions about the significance and prestige of a given object, i.e. its capability to symbolise something much more important. The process of determining semiotic status is automatic and, as a rule, takes place at the level of the subcon-

sciousness. An example of a different assessment of the semiotic worth of an object can be a scheme of the distribution of the elements of culture between two spheres of "material" and "spiritual" culture. This fact testifies that objects are ascribed a different semiotic status. At the same time, however, emphasis must be placed on the fact that in this case we define a certain "normative" semiotic status, which is composed of the appraisals of our experiences in operating with this variety of objects. The author examines closely the semiotic aspect of the functioning of the object by basing himself on a study by P. G. Bogatyniew about the functions of the folk costume.

Stanislaw Cichowicz  
Zeno's Koan

In his *History of Philosophy* (vol. II, section 2, chapter 2) G. W. Hegel comments on an anecdote whose protagonist is the stoic Zeno, and which is cited by Cicero in *Academic Books* (IV 47); its theme is a lesson given to readers and listeners with the aid of the movements of the master's hands, and concerning the essence of impression, experience, conception and knowledge. Without delving into a discussion on the faultless commentary by Hegel, it is possible to perceive in the gestures and words of Zeno that which Buddhist teaching describes as Koan, i. e. a conversation between a master and monks, the stating by the teacher of a certain truth in the presence of his pupils, and then presented to them by means of a puzzle in a manner not always discursive, but one which compels to intense meditation. An account of such an event is then introduced into the tradition of teaching for the purpose of uplifting and illuminating future students, as in the case of Cicero and Hegel, unaware of the Buddhist paradigm of Zen.

Jerzy S. Wasilewski

The Secret History of Objects

This article is an attempted reconstruction of the fate of things, and, simultaneously, the people who handled them. Looking at an object displayed in an ethnographic museum, the visitor will not find out anything about its fate, past history and meaning for the people who possessed it—"from the producer to the collector, who took it from its own context and installed it into his own, granting new meanings and endowing with new emotions".

Wasilewski reconstructs the presumed path of "three disks", which he purchased years ago at a bazaar in Uhlan Bator. The first is a copper medallion-coin with a Russian two-headed eagle, the date 1863-1864 and the inscription "Za usmirenje pol'skago miatezha" (for stifling the Polish rebellion). The second is a coin with a square opening in the centre, which, after being excluded from circulation, served as a weight, to which tufts of sheep fur were attached, creating a pompon used for playing "tebek", a game consisting of kicking it into the air as long as possible without interruption. The last mysterious disk, of unknown usage, is made of jade: "the extreme ascetic quality of the object could serve the personification of abstract values: the ideal, the absolute, transcendence". Objects force us to think about eternity in both directions—the future, longevity, and the past, eternity.

To be or to have? "To have" (a collection of objects) carries the same spiritual value as "to be" (a collector of objects).

Leonid Stółowicz

The Mirror as a Semiotic, Epistemological and Axiological Model

In its capacity as a universal instrument, the mirror conceals astonishing properties. It reflects the real world and creates its supra-real, illusory counterpart. The "looking-glass" (L. Carroll) reflects and transforms reality. The left side becomes the right. Mirrored reality creates a symmetrical supplementation of the reality found on the other side of the mirror. The article comprises a brief discussion of the motif of the mirror in literature, art, philosophy and culture in general, including its mythological functions.

Yuriy Tsivyay

The X-ray, Surgery and the Microscope in the Semiotics of the Early Cinema

The author discusses the coexistence of the titular inventions with the cinema, which, *nota bene*, originated in 1895, the same year as the X ray. *The Operation by Doctor Doyen* (1898), *Le dejeuner du savant* (1905), in which a scholar eats his breakfast while simultaneously examining it under a microscope, or the film about the reaction of red corpuscles to the Reirich and Commandone microorganisms, all shown at fairs, comprised an unveiling of the "invisible world".

Tsivyay concludes that the depicted inventions undermined the cultural-semiotic equilibrium between presentation and its object. The inventions signified transcendence beyond the boundaries of everyday semio-

sis. By becoming part of the situation of a screening, the X ray and the microscope signified a limit beyond which "life as it is" transforms itself into a spectacle of death.

Tomasz Rakowski

The X-rayed Body—the Magic of Radiography

The essay deals with the concept of the human body obtained thanks to circulating X-rays or other medical examinations. The very attainment of such an image is embroiled in the mythological Journey, crowned with winning an Object that offers insight into that what is concealed, and in a Place which is not quite of this world—I have in mind *The Magic Mountain* by Thomas Mann. It is not surprising that the attitude of the author's interlocutors to images of their interiors is frequently irrational. The X-ray is also a point of departure towards a different manner of thinking about our body, and an experiencing of its presence in a way whose merits can be discovered in F. Bacon and U. Merlau-Ponty. Quite possibly, it produces associations leading in an entirely different direction.

Magdalena Radkowska

The Object, the Journey and the Mythical Place

This attempt at a description of cyberspace and the Internet refers to literature. Apparently, new phenomena in our culture, associated with the computer, have much in common with *The Crocodile Street* and *Cinnamon Shops* by Bruno Schultz, who described a possible, imaginary reality, which the computer net endows with shape and well-defined images. Cyberspace can be perceived within the wide context of eternal human strivings, dreams and visions. Strolling, travelling, sailing and surfing are the most frequently encountered terms used to describe movement in the Internet. Are they merely simple metaphors or do they conceal actual similarity to true sea and land expeditions? Is the computer only a technical instrument, an alternative to reality, or does it render assistance in the realisation of that which is proposed by the imagination? Those are the questions which the author tries to answer by resorting to descriptions of relations between man, his dreams and longings, on the one hand, and cyberspace, on the other.

Maciej J. Dudziak

Micro- and Macro Markets. Sketches from the Anthropology of a Confrontation

With the assistance of a comparison of two types of functioning markets, situated within two different contexts, the author tries to capture their specific cultural atmosphere. Upon the basis of observations conducted in a small-town market and its environs, the author contrasts its openness, clearly outlined social roles and "culture-creating" role with the large-town supermarket, its anonymity, high level of specialization, the obliteration of social roles and extra-territorial nature.

By means of a comparative analysis of both types of markets, the author tries to construct a metaphor of present-day culture based on non-homogeneity, opposition and a multitude of applied models of behaviour.

Magdalena Radkowska

Direct Sale on a Visit

This mini-tale contains copious footnotes about the sale of cosmetics at home. The author proposes an attempt at an anthropological explanation of ways to influence clients and entice them to buy a product, as well as advertisement and manipulation. Emphasis is placed on problems connected with the body and the relation towards it in contemporary culture.

*Shop on Maisel Street*, by Michal Ajvaz, the Czech writer and poet is a fragment of his novel (under the same title).

Krzysztof Cibor

The Walkman. A History of a Certain Transmitter—the Present of a Certain Transmission

The transmitter mentioned in the text is the popular portable cassette player. The author proposes an outline of its history without delving into technological details or following every step of the road pursued by mankind in order to create this simple device. The text rather throws light on the cultural context in which the "walkman" could come into being as a unique phenomenon. This context has place for, i. a. the poetics of the video clip, concrete music, Igor Stravinsky and psychiatric drugs.

Wiesław Szpilka

Bicycle, Skis, Boots

The mountain bike, skis and hiking boots can become the objects of fashion and "trendiness", but in this text they interest the author as

totally asymbolic objects which not so much provide food for thought as radically force us to face the truth. They co-create a new existence and constitute a condition for initiation, a different perception of reality.

*Tomasz Rakowski*

Three Months in a Fitness Club.

The History of Order, its Malady and the Unknown

This essay attempts to formulate a response to the fashion of body building, and all types of fitness exercises, to which the author himself succumbed. The building of a harmonious body is connected with a quest for Pythagorean hidden proportions, a certain ideal harmony. Practices associated with the "modern" body also serve the purpose of subjugation. This image disappears in the very pursuit of a discipline, and in its stead there emerges frantic activity which no longer recalls its target and follows quite unrealistic paths. Such fierceness and a growing sequence of dichotomy and unconquerable aporia incline towards a search for the Greatest equal to the Smallest, That what is neither This nor That, and Nullity, where all aporias lose their *raison d'être*.

*Tomoko Umeda*

In *The electric guitar*, Umeda describes the history of this musical instrument and its significance for contemporary culture, treating the guitar as a pretext for contrasting two eras in music—rock and post-rock.

*Zuzanna Grębecka-Ćwiek*

A Lifelike Nail? An Equine Dose of Hyperrealism

The presented description and analysis deal with two objects: a concrete cast of an Arab horse, which is a *sui generis* garden sculpture, and a stuffed horse, which comprises one of the elements of a diploma work presented by Katarzyna Kozyra at the Academy of Fine Arts in Warsaw. The common feature of both inanimate objects is the fact that the artists intended them to appear "lifelike". The author draws attention to the differences between the two realisations. The garden sculpture aims at hyperrealism; it deceives in the hope that deceit will become truth. The "sculpture" devised by Kozyra is situated in an opposition between life and death: the once living and now stuffed horse was, according to the artist's premises, to inspire reflection on death and killing.

*Dorota Hall*

A Pilgrimage to the Old-New Holy Land

The article discusses the journey made by persons connected with the New Age Movement. By disregarding geographic distances, the contemporary world accentuates the destination rather than the journey itself. The author thus limits herself to a description (initial, and not supported by conscientious studies) of the destination of pilgrimages undertaken by supporters of New Age, and writes about places which they recognise as holy. The latter include ancient cultural centres and regions situated within the range of the impact of a strong electromagnetic field. The special properties of the site do not have to be linked exclusively with its geographic location—the very contacts with transcendence generate, or at least enhance holiness.

*Anna E. Kubiak*

Dirty Teddies of Pure Relations, or on Nostalgia in Culture

The titular teddy bears are part of the paradigm of nostalgia in culture, which the author describes upon the example of a flea market. Treated metaphorically, it reflects the situation of contemporary culture, whose characteristic features include detraditionalisation, a mixture of cultures, and the incessant process of the transition of artifacts between genres and traditions. The flea market, envisaged as a metaphor, expresses also a certain vision of culture described by, e. g. Clifford, Rosaldo, Ricoeur and Steward, which opposes the vision presented by the metaphor of the museum and the supermarket. The text considers motifs of nostalgia in culture as well as in the anthropology of culture itself by referring to the example of a discussion about the New Age exploitation of tradition.

*Krzysztof Lipka*

"Shrukoy" (Szrukoy)

This is a journey to the history of the perception and imagination of a child. The titular word, heard by the author in a lullaby sung to him during his childhood (text: M. Lermontov) appeared to be repelling and terrifying. Subsequently, childish imagination ascribed it to a mysterious object discovered among household bric a brac (reproduced in the drawing). Only much later did the author find out the purpose of this puzzling object and the origin of the strange and rough-sounding *shrukoy*, produced by a fusion of Russian words.

*Irena Huml*

The Culture-creating Role of the Academy of Fine Arts in Warsaw in the Town and on a National Scale. Select Problems.

Inauguration Lecture at the Warsaw Academy of Fine Arts. Academic Year 1998/1999.

*Krzyszyna Duniec*

Ibsen in Television Theatre

In spite of the fact that contemporary manners are so different from the reality of Ibsen's plays, it does not invalidate the plays themselves. Television in particular makes them manifest their accuracy and attractiveness to the modern audience. TV Theatre is in Poland a very special and quite exceptional "institution". For more than forty years now it gives its premieres for the largest possible audience every Monday at 8 p.m. on Channel 1. The most prominent Polish theatre directors and actors work for TV Theatre. This seems to decide about the unquestionable success of "Shakespeare of the North" on TV. Ibsen, considered as the playwright of the actor, provides modern theatre with great, realistic parts. And so his plays satisfy traditional expectations of TV audience, who demands classical, already verified plays in realistic productions compatible with the realistic medium of television, presented by the best actors, who otherwise would not appear in the province of Poland.

The variety of moral attitudes as presented in his plays, the timeless truth of emotions and defending of individual identity make Ibsen an exceptional TV playwright. Polish contemporary drama involved in politics provides us with flat characters deprived of any individual traces. At the same time TV Theatre willingly stages Ibsen's plays (in the 80s and 90s there were for example: *Rosmersholm*, *Hedda Gabler*, *A Doll's House*, *John Gabriel Borkman*) casting stars and proving that even in the times when the majority of the artists look everywhere for immediate political contexts, it is still worth to remind certain basic human problems and search for truth in culture and philosophy. TV productions which invite Ibsen from his old-fashioned parlour to the setting of film studio or railway station, give a chance to perceive psychological, existential and social attractiveness of Ibsen's ideas.

*Elżbieta Waga*

Eternal Iconoscopy

In June 1997 the Kordegarda Gallery in Warsaw featured an exhibition of works by the Cracow-based artist Tadeusz Gustaw Wiktor. Although his paintings did not stir my imagination, the enormous graphic works, at first glance somber, but actually pulsating with an inner light, made a tremendous impression. The latter feeling soon changed into marked distaste once I reached for fragments of the theoretical declarations made by the artist, presented in the exhibition catalogue; this holds true especially for the text entitled *Eternal Iconoscopy as Cognition via Painting*. In grandiloquent and excessively knowledgeable terms Wiktor outlines his conception of art as Eternal Iconoscopy, conceived as one of the offshoots of Eternal Philosophy. More, he describes himself as an Iconosopher, pursuing "absolute painting", whose "cognitive-meditative 'target' is the expression of the Absolute by means of painting". My own reflections on the absurdity of a literal translation of theoretical conceptions (which in Wiktor's case bear the symptoms of inner weakness) into creative activity coincided with the freshly read and magnificent book by Prof. Wiesław Juszczak *Fragmenty* [Fragments]. Within the context of the discussed exhibition, which is basically an interesting confrontation of the theoretical and artistic statements made by Wiktor, three theses contained in Juszczak's deliberations on art appear to be particularly important and apt:

- "art is self-restricting, since it assumes reflection about itself";
- "the content of symbolism is embedded in the artwork regardless of the symbolic sense intentionally inscribed within it";
- it is impossible to transgress art; true, it comprises a striving towards that which is unrecognizable, but can lead us only to a certain boundary not to be crossed.

In this issue, we begin to publish *Diary of 1914* by Bronisław Malinowski (the immediate continuation of which is *A Diary in the Strict Sense of the Term*); at the same time, we continue the presentation of his earlier *Diaries*. The issue also includes an article by Daniel Gerould, an outstanding expert on Stanisław Ignacy Witkiewicz (painter, man of letters, philosopher and photographer), entitled *Witkacy's Journey to the Tropics: a Ceylonese Itinerary*, a detailed reconstruction of the journey made by Malinowski and Witkiewicz (Witkacy) to Australia. Learning about the outbreak of the first world war, Witkacy returned home, while Malinowski continued on his way to the Trobriand Islands, which, to cite his own words, were to turn him into a Joseph Conrad of anthropology.

## NOTY O AUTORACH

- Michał Ajvaz** – ur. 1945 w Pradze, prozaik, poeta, krytyk i eseista czeski. Ukończył studia na Wydziale Filozoficznym Uniwersytetu Karola. Imał się później różnych zajęć: był robotnikiem, nocnym stróżem, dozorcą i pracownikiem analizującym jakość wody. Od 1996 r. pracuje jako redaktor tygodnika „Literární noviny”. Zadebiutował tomem wierszy *Morderstwo w hotelu „Intercontinental”* (1989). Dobił prozatorski tom opowiadań *Powrót starego warana* (1991). Pierwsza i jak dotąd jedyną powieścią Ajvaza jest *Inne miasto* (1993). Ostatnio ogłosił *Turkusowy orzeł* (1997). Polskie przekłady prozy i poezji drukował w licznych pismach, m.in. „Fraza”, „Krasnogróda”, „Kresy”, „Zeszyty Literackie”.
- Albert Bajburin** (ur. 1947) – ukończył filologię rosyjską na Uniwersytecie w Tartu (Estonia) w 1972. Habilitował się w 1995 r. Pracownik naukowy Instytutu Etnografii Rosyjskiej Akademii Nauk. Autor szeregu prac z zakresu semiotyki kultury ludowej. Wydał m.in. książkę *Ziliszcz w obriadach i przedstawieniach wostocznych słowian*. Leningrad 1983. „Polska Sztuka Ludowa” (nr 3/1990) opublikowała *W sprawie opisu struktur stowiańsko-rytuału budowniczoego*.
- Zbigniew Benedyktowicz** – antropolog kultury, redaktor „Kontekstów”. Kierownik Pracowni Antropologii Kultury, Filmu i Sztuki Audiowizualnej. Autor prac z zakresu wyobraźni symbolicznej i antropologii współczesnej m.in. książki (z Danutą Benedyktowicz) *Dom w tradycji ludowej*, Wrocław 1992.
- Krzysztof Cichor** – student KEiAK UW
- Stanisław Cichowicz** – filozof, tłumacz, edytor, poeta, artysta. Autor książki *Filozof i istnienie. U podstaw teodycei G. Leibniza*, PWN 1970, *Est modus in Rebus*, Tow. Muzyki Współczesnej 1987, *Moje ucho a księżyc. Diagnozy i dywagacje*, Wyd. Słowo, Obraz i Terytoria 1996, *Czy można przesadzić rzepak? 67 haiku*, Wyd. BWA 1996.
- Jurij Cywian** – historyk kina z wczesnych etapów rozwoju, absolwent anglistyki uniwersytetu w Rydze, pracownik naukowy Instytutu Folkloru, Literatury i Sztuki Łotewskiej Akademii Nauk, współpracownik tartusko-moskiewskiej szkoły semiotyki kultury. Opublikował m.in. *Istoriczeskaja recepcija kino. Kiniematograf w Rossiji 1896-1930*, Riga 1991, *Dialog s ekranom*, Tallin 1994 (wraz z J. Łotmanem). Obecnie wykłada na Uniwersytecie Kalifornijskim (Los Angeles).
- Dariusz Czaja** – etnolog, studia UJ. Napisał pracę doktorską o symbolu w filmie. Pracuje w Instytucie Etnologii UJ i w redakcji „Kontekstów”. Redaktor książki *Mitologie popularne*.
- Witold Dobrowolski** – pracuje w Muzeum Narodowym, gdzie kieruje zbiorami sztuki antycznej, profesor Uniwersytetu Warszawskiego w Instytucie Archeologii; specjalizacja ceramika grecka i sztuka etruska. Autor licznych artykułów oraz książek: *Sztuka Etruska* (PIW), *Malarstwo etruskie* (PIW), *Mity morskie antyku* (PWN).
- Jarosław Jot-Drużycki** – przygotowuje pracę magisterską w Katedrze Etnologii UW. Redaktor pisma poświęconego kulturze miasta „KurWar”. Zajmuje się antropologią miasta. Pracuje w „Kontekstach”.
- Maciej J. Dudziak** – student etnologii na Uniwersytecie Adama Mickiewicza w Poznaniu.
- Krzysztof Duniec** – adiunkt w Zakładzie Teatru Instytutu Sztuki PAN. Autorka rozpraw i artykułów z zakresu historii teatru i teatru współczesnego, książki *Kaprysy Prospera. Szekspirowskie inscenizacje Leona Schillera*.
- Daniel C. Gerould** – profesor City University of New York, historyk literatury i teatru, komparatysta i tłumacz. Wykładał w różnych uniwersytetach amerykańskich i europejskich, m.in. w Uniwersytecie Warszawskim (anglistyka). Autor wielu publikacji dotyczących literatury, dramatu i teatru amerykańskiego i europejskiego, tłumacz, wydawca i komentator Witkacego, autor książki *Witkacy. S.I. Witkiewicz as an Imaginative Writer* (1981, wyd. pol. *Stanisław Ignacy Witkiewicz jako pisarz*, 1981). Ogłosił m.in. *Galant and Libertine. Eighteenth-Century French Divertissement and Parades* (1983), *Doubles, Demons and Dreamers. An International Collection of Symbolist Drama* (1985), *Guillotine. Its Legend and Lore* (1992, wyd. pol. *Historia gilotyny*, 1996). Tłumacz Przybyszewskiego i Micińskiego, wydawca „Slavic and East European Performance. Drama, Theatre, Film”.
- Marzena Gięga** – etnolog (studia UJ). Studia doktoranckie w Instytucie Etnologii UJ; przygotowuje pracę doktorską poświęconą związkom antropologii z historią i literaturą w oparciu o *Kroniki włoskie* Stendhala. Dwukrotna stypendystka do Włoch, staż w Instytucie Antropologii Kultury w Sienie.
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- Dorota Hall** – studentka KEiAK UW
- Zbigniew Herbert** – († 1998) jeden z nawiąbitniejszych poetów polskich: autor m.in. takich zbiorów wierszy *Elegia na odejście*, *Hermes, pies i gwiazda*, *Struna światła*, *Raport z obłożonego miasta*, *Rovigio*, oraz zbiorów esejów o kulturze i sztuce *Barbarzyńca w ogrodzie* i *Martwa natura z wędzidłem*.
- Maria Janion** – historyk literatury i historyk idei, krytyk literacki. Profesor IBL PAN, wykładowca na UW. W latach 1956-89 zajęcia w WS Pedagogicznej w Gdańsku, a następnie na Uniwersytecie Gdańskim. Opublikowała m.in. *Zygmunt Krasiński, debiut i dojrzałość* (1962), *Romantyzm. Studia o ideach i sylu* (1969), *Romantyzm. Rewolucja. Marksizm. Kolokwia gdańskie* (1972), *Hermeneutyka. Poznanie i terapia* (1974), *Gorączka romantyczna* (1975), *Literatura wobec wojny i okupacji* (1976), *Odnajdywanie znaczeń* (1980), *Seria Transgresje. Czas formy otwartej; Wobec zła* (1989), *Życie pośmiertne Konrada Wallenroda* (1990), *Projekt krytyki fantazmatycznej* (1991), *Czy będziesz wiedział, co przeżyłeś; Kobiety i duch inności* (1996), *Płacz generała. Eseje o wojnie* (1998).
- Agnieszka Kamińska** – studentka KEiAK UW
- Anna E. Kubiak** – antropolog kultury, adiunkt w Instytucie Filozofii i Socjologii PAN. Autorka pracy na temat ruchów religijnych p.t. *Delicje i lewa ręka Kryszny* (IFIŚ, Warszawa 1997). Prowadzi badania nad holistycznymi ideami i praktykami (New Age).
- Zygmunt Kubiak** – filolog, znawca kultury antycznej, eseista, tłumacz; tłumaczył m.in. *Wyznania św. Augustyna*, *Eneidę* Wergiliusza, poezję angielską i nowogrecką, (m.in. pełne wydanie przekładów poezji Kawafisa), wydał ostatnio: *Przestrzeń dzieł wiecznych* (1993), *Kawafis Aleksandryjczyk* (1995), *Brewiarz Europejszka* (1996), *Mitologia Greków i Rzymian* (1997) – ta ostatnia była nominowana do Nagrody NIKE (wzycięzła w plebiscycie czytelników).
- Grażyna Kubica-Heller** – jest pracownikiem Zakładu Antropologii w Instytucie Socjologii UJ. Jest autorką książki *Luteranie na Śląsku Cieszyńskim* oraz współredaktorką tomu *Malinowski Between Two Worlds*, CUP 1988. Interesuje się problematyką mniejszości religijnych oraz biografią i twórczością Bronisława Malinowskiego. Mieszka w Krakowie i Ustroniu.
- Krzysztof Lipka** – muzykolog, historyk sztuki, literat; autor powieści filozoficznej *Pensjonat Barataria*; redaktor w Polskim Radiu BIS.
- Krzysztof Lupa** – ukończył grafikę na Akademii Sztuk Pięknych w Krakowie i Reżyserię Teatralną w Wyższej Szkole Teatralnej w Krakowie. Reżyser w Teatrze Starym w Krakowie (1978–1998). Początkowo specjalizował się w utworach Witkacego i Gombrowicza, a następnie w literaturze niemieckojęzycznej kręgu austriackiego (Musil, Broch, Bernhard, Rilke), którą niejednokrotnie sam tłumaczył i adaptował na scenie. Profesor Państwowej Wyższej Szkoły Teatralnej w Krakowie na wydziałach aktorskim i reżyserkim.
- Marta Miskowiec** – absolwentka etnologii UJ. Pracuje w Muzeum Fotografii w Krakowie
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- Magdalena Radkowska** – studentka KEiAK i polonistyki UW.
- Tomasz Rakowski** – student KEiAK UW i Akademii Medycznej w Warszawie.
- Sławomir Sikora** – etnolog (studia UW). Zajmuje się antropologią filmu i fotografią.
- Lech Sokół** – docent w Instytucie Sztuki PAN, zastępca dyrektora ds. naukowych, wykładowca Akademii Teatralnej w Warszawie, historyk dramatu i teatru, komparatysta. Autor publikacji o Witkaciu, Strinbergu i Ibsenie, m.in. *Groteska w teatrze S. I. Witkiewicza* (1972), *August Strinberg* (1981), *Witkacy i Strinberg: dalecy i bliscy* (1995).
- Leonid Stolewicz** (ur. 1929) – ukończył filozofię na Uniwersytecie w Leningradzie (1952), habilitował się w 1965 r., kierownik katedry filozofii na Uniwersytecie w Tartu. Autor licznych prac z estetyki.
- Wiesław Szpilka** – etnolog (studia UJ), studia doktoranckie w Instytucie Sztuki PAN, pisał pracę doktorską poświęconą etnologicznej interpretacji kultury masowej. Mieszka w Kościelisku.
- Tomoho Umeda** – student KEiAK UW
- Elżbieta Waga** – ukończyła Wydział Grafiki warszawskiej ASP (dyplom z wyróżnieniem z grafiki warsztatowej w pracowni prof. Rafała Strenta; aneks do dyplomu: malarstwo w pracowni śp. prof. Janusza Przybylskiego i rysunek u prof. Juliana Raczko). Miała dwie wystawy indywidualne i brała udział w licznych zbiorowych. Obecnie jest studentką w SNS IFiS PAN. Zajmuje się neoplatonizmem i jego późniejszym dziedzictwem.
- Jerzy Sławomir Wasilewski** – etnolog, doktor habilitowany, pracuje w Katedrze Etnologii i Antropologii Kulturowej UW. W latach 1971-80 był uczestnikiem corocznej ekspedycji IHKM PAN do Mongolii. Prowadził też penetrację etnograficzną innych krajów Azji. Autor książek: *Podróż do piekiel, rzecz o szamańskich misteriach*, W-wa 1979, *Tabu a paradygmat etnologii*, W-wa 1989.
- Jerzy Wojciechowski** – historyk sztuki (studia UW), od 1989 r. pracuje w Gabinetzie Rycin Biblioteki Uniwersyteckiej w Warszawie. Zajmuje się rysunkiem europejskim, ze szczególnym uwzględnieniem rysunku włoskiego od XVI do XVIII w. Publikował w kraju i zagranicą.
- Tomasz Żukowski** – absolwent Polonistyki Uniwersytetu Warszawskiego, doktorant Instytutu Badań Literackich PAN. Zajmuje się powojenną poezją polską.



O podrózach, rzeczach, miejscach mitycznych  
w „Polskiej Sztuce Ludowej” i w „Kontekstach” pisali min.:

- nr 3-4/1985: Antoni Kroh, *Łemkowszczyzna w wierszach Jerzego Harasymowicza*  
nr 1-2/1986: Sławomir Sikora, *Cmentarz. Antropologia pamięci.*  
nr 1-2/1988: Ludwik Stomma, *Piwnica pod Baranami*  
nr 3/1988: Wojciech Załęski, *Kapliczki błagalne i święte sosny z okolic Supraśla*  
nr 1-2/1989: Monika Krajewska, *Cmentarze żydowskie w Polsce: nagrobki i epitafia*; Bogdana Pilichowska, *Krakowskie zabawki odpustowe przedstawiające Żydów*  
nr 3/1990: Grzegorz Olesiak, *Wyobrażenie „małej ojczyzny”. Morfologia idealnego świata*, Jerzy Bartmiński, *Ojczyzna w pieśniach i wierszach chłopskich*, Maria Kozłowa, *Lamenty po wysiedlonej wsi*, Eleonora Bergman, *Dom cadyka w Kocku*, Ryszard Ciarka, *Święty obraz w szarym bloku (szkic do scenariusza filmowego)*, Danuta i Zbigniew Benedyktowiczowie, *Symbolika domu w tradycji ludowej (cz. I)*  
nr 4/1990: Danuta i Zbigniew Benedyktowiczowie, *Symbolika domu w tradycji ludowej (cz. II)*, Zbigniew Dalewski, *Zakładziny: obrzęd i mit. O słowiańskich zwyczajach i wierzeniach związanych z budową domu i zakładaniem miasta*, Jakub Bułat, *Przestrzeń sakralna domu wiejskiego albo okno i stół*, Hanna Szewczyk-Wierzbička, *Semiotyka stołu w przestrzeni izby weselnej*, Roch Sulima, *Między Rajem a śmietnikiem (Ikonosfera warzywnych ogródków)*  
nr 1/1991: Ludwik Stomma, *Uroda ludzkiej pomyłki*, Zbigniew Benedyktowicz, *Widmo środka świata. Przyczynek do antropologii współczesności*  
nr 2/1991: Maria Giedz, *Święta Góra Grabarka*  
nr 3-4/1991: Michał Klinger, *Podróż do klasztoru Św. Onufrego w dniu jego święta (24/25 czerwca, gdy schodzi się tam mnóstwo narodu)*, Krzysztof Czyżewski, *List z podróży*, Krzysztof Czyżewski, *Podróż na Wschód*  
nr 3-4/1992: James Clifford, *Samokreacja etnograficzna: Conrad i Malinowski*, Teresa Rutkowska, *Wędrowki Felliniego*, Małgorzata Baranowska, *Pocztówka masowa i fotografia uczuć*, Dariusz Czaja, *Wenecja i śmierć: konteksty symboliczne*, T. Jefferson Kline, *Orfeusz transcendujący. „Ostatnie tango w Paryżu”*, Ludwik Stomma, *Antropologia kultury, historia i Kubuś Puchatek*, Zbigniew Benedyktowicz, *„Uciekające zdjęcia”. Rozmowa z Piotrem Skrzyneckim*, Piotr Skrzynecki, *Szkic do scenariusza filmowego pt. „O Groblach na Groblach”*  
nr 1/1993: James Clifford, *O kolekcjonowaniu sztuki i kultury*, Michał Luboradzki, *Daty, wydarzenia, komentarze [umierające syreny]*, Roch Sulima, *Przyczynek do semiotyki śmierci [umierające syreny]*  
nr 3-4/1993: Stanisław Stomma, *Wilno*, Vytautas Landsbergis, *Vilnius*  
Grigorij Kanowicz, *Wilno, jakego już nie ma*, Tamara Gordon, *Wilno Żydów*, Halina Kobeckaitė, *Karaimi w Wilnie i Trokach*, Aleksander Jackowski, *Wilno – Vilnius*  
nr 1-2/1994: Umberto Eco, *Przemysł i przemoc seksualna w społeczności doliny Padu*, Czesław Robotycki, *„Piwnica pod Baranami” – antropologiczna interpretacja formuły kabaretu*, Wiesław Szpilka, *Raj utracony*, Joanna Sarnecka, *Gusta na Czarnem*, Magdalena Michalska-Ciarka, *Warszawski Krzyż z kwiatów*  
nr 3-4/1994: Andrzej Różycki, *Notatki z podróży po Polsce*, Jeremy Rifkin, *Anatomia cheeseburgera*  
nr 3-4/1995: Marek Nowakowski, *Miasto*, Grażyna Borkowska, *Kresy zachodnie: genius loci*, Dariusz Czaja, *Wenecja jest kobietą*, Ludwik Lewin, Ludwik Stomma, *Paryż za dwa Ludwiki*  
nr 1-2/1996: Władysław Panas, *Brama*, Witold Chmielewski, *Środek świata w Lublinie*, Sławomir Sikora, *Jak to się robi w Nowym Jorku? Wystawy (NY)*, Maryla Sitkowska, *Sześć godzin temu (NY)*, Małgorzata Baranowska, *Warszawa. Miesiące, lata, wieki (Fragment)*  
nr 3-4/1997: \*\*\*, *Jeruzalem. Jeruzalem. Z Narmi Michejdą rozmawiają Małgorzata Baranowska i Maria Jęczmyk*, Bohdan Pocięj, *Siedem bram Jerozolimy*  
nr 2/1998: Kirsten Hastrup, *Poza antropologią. antropolog jako przedmiot przedstawienia dramatycznego*, Henryk Jurkowski, *Lalki w rytuałach*, Agnieszka Kamińska, *Tamagotchi – ogniwo między lalką a zwierzątkiem. Wirtualne cmentarze dla cyber-stworzonka*

O Bronisławie Malinowskim pisaliśmy już

- w numerze 3-4/1992: James Clifford, *Samokreacja etnograficzna: Conrad i Malinowski*  
w numerze 1-2/1997: Grażyna Kubica-Heller, *Spotkanie z córką Bronisława Malinowskiego i jego biografem*, Grażyna Kubica-Heller, *Rozmowa z Heleną Wayne*, Grażyna Kubica-Heller, *Rozmowa z Michaeliem Youngiem*, Helena Wayne (Malinowska), *Wpływ kobiet na życie i dzieło Bronisława Malinowskiego*, Helena Wayne (Malinowska), *Historia małżeństwa. Listy Bronisława Malinowskiego i Elisie Masson*, Terence Wright, *Antropolog jako artysta: fotografie Malinowskiego z Trobriandów*  
w numerze 3-4/1997: Helena Wayne (Malinowska), *Historia małżeństwa. Listy Bronisława Malinowskiego i Elisie Masson*, Bronisław Malinowski, *Pisane dla Anieli Zagórskiej*  
w numerze 1/1998: Maria Ossowska, *Bronisława Malinowskiego „Dziennik w ścisłym znaczeniu tego słowa”*, Clifford Geertz, *Zaświadczenie Ja. Dzieci Malinowskiego*, Grażyna Kubica-Heller, *Wstęp do dzienników Bronisława Malinowskiego 1908-1913*, Bronisław Malinowski, *Dzienniki, Zeszyt 1*  
w numerze 2/1998: Bronisław Malinowski, *Dzienniki, Zeszyt 2*

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Katarzyna Kuszyńska, *Papieros i popielniczka*  
Marceli Zygała, *Fumare humanum est.*  
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Janusz Barański, *Pluralis non maiestaticus, czyli ludzie jak rzeczy*  
Dorota Kołakowska, *Planeta Diana - próba analizy*  
*reakcji na śmierć księżnej Walii*  
Magdalena Radkowska, *Hiperrealność Lary. Lara Hiperrealności*  
Jacek Ołędzki, *Zgredy, rule i ulotna sztuka niewinności*  
Jarosław Jot-Drużycki, *Vlepka albo interpretacja swobodna*  
Marcin Kafar, *Życ w rytmie 230 bitów na minutę*  
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